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Record Supplement

for

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EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	HS	Haydn Society (USA)
AS	L'Anthologie Sonore (France & USA)	INT	International (USA)
BAM	Boîte à Musique (France)	IRCC	International Record Collectors Club (USA)
C	Columbia (USA & Europe)	LON	London (England)
CC	Capitol-Classics	LUM	Lumen (France)
CET	Cetra (Italy)	MC	Musicraft (USA)
CH	Concert Hall (USA)	MER	Mercury (USA)
CMM	Columbia Set (USA)	MW	Hargail (USA)
CMMV	Columbia Vinylite Set (USA)	OL	L'Oiseau Lyre (France)
CMX	Columbia Two-Record Set (USA)	P	Parlophone (England)
CRS	Collector's Record Shop (USA)	PAT	Pathé (France)
CS	Cetra-Soria (USA)	PD	Polydor (Europe)
CT	Capitol-Telefunken (USA)	T	Telefunken (Europe)
D	Decca (USA)	TC	Technicord (USA)
DG	Deutsche Grammophon (Ger.)	U	Ultraphon (Czechoslovakia)
ED	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	WDM	Victor 45 RPM record or set (USA)

(All other record makes listed are fully spelled out.)

Note: LP following the above abbreviations symbolizes
a microgroove 33-1/3 RPM record or set.

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THE GRAMOPHONE SHOP, Inc.

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NEW YORK 17, N. Y.

The Gramophone Shop, Inc.

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MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XIII

Record Supplement for April, 1950

No. 4

JUST RECEIVED

T. S. ELIOT'S Current Stage Success

"The Cocktail Party"

Recorded with Members of the Original Broadway Cast including Alec Guinness, Irene Worth, Catherine Nesbitt and Robert Fleming. Two 12" LP records in set D-X100, \$11.70.

Anderson: Irish Suite. Boston "Pops" Orchestra conducted by Arthur Fiedler. Three 10" records in album set VDM-1348, \$4.00. (Also VWDM-1348, \$3.51)

Leroy Anderson's Irish Suite, commissioned by the Eire Society of Boston, is dedicated to Mr. Fiedler, who conducted the first performance at a "Pops" concert in Boston on June 6, 1947. It is composed of settings of six familiar Irish songs, namely: The Irish Washerwoman, The Minstrel Boy, The Rakes of Mallow, The Wearing of the Green, The Last Rose of Summer, The Girl I Left Behind Me. The arrangements are not overly elaborate and the performances are straightforward and simple. The recording is lifelike and resonant.

Bach: Sonata No. 2 in E flat major for Harpsichord and Flute (Peters No. 2). Phillip Kaplan (flute), Erwin Bodky (harpsichord), Samuel Mayes ('cello). Trio-Sonata in G major for Two Flutes and Figured Bass. Instrumentalists as above, with Lois Schaefer (flute). 10" LP record, ALLP-AL44, \$3.85.

Both these works have been recorded before, but this marks their first appearance on LP. Yella Pessl and Georges Barrere included the E flat major sonata in their set (G-DB3407/10, \$7.40, out of stock as we go to press). It is an attractive work and the present performance is well recorded. The G major Trio-Sonata was later arranged by Bach as a sonata for viola da gamba and harpsichord (No. 1). In its present form it was recorded some years ago by BAM, but these discs are not available at present. The LP version is well recorded and the instrumentalists are well suited to their task.

Bax: Oliver Twist — Music from the film. Harriet Cohen (piano) & Philharmonia Orchestra conducted by Muir Mathieson. Two 12" records in album set CMX-330, \$3.50. (Also 10" CLP-ML2092, \$3.85, see below).

The imported pressings of this set were favorably reviewed in the March '49 SUPPLEMENT. The film, which has not yet been shown in this country, has a very attractive score. The LP record also contains Addinsell's Warsaw Concerto, played by the London Symphony Orchestra and an unidentified pianist conducted by Muir Mathieson (also on C-7409M) as well as Hubert Bath's Cornish Rhapsody, also played by Miss Cohen with the composer conducting the Philharmonia Orchestra (also on C-7440M).

Bach: Die Kunst der Fugue (transcribed for orchestra by Roger Vuataz). Radio Orchestra of Beromunster conducted by Herman Scherchen. Three LP records in album set LONLP-LLPA2, \$18.85.

This set was received too late for review. To be reviewed in a forthcoming issue.

Beethoven: Sonata No. 7 in C minor, Op. 30, No. 2, for Violin and Piano. Joseph Szigeti (violin) & Mieczyslaw Horszowski (piano). Four 12" records in album set CMM-888, \$6.00. (Also 10" CLP-ML2097, \$3.85)

The second of the three sonatas of Op. 30 has been recorded several times before. This powerful and yet lyric work dating from 1802, was dedicated to the very interesting Czar Alexander I of Russia. It has had a rather detailed program ascribed to it by Vincent D'Indy (see the article in Cobbett's "Cyclopedic Survey of Chamber Music"), but most listeners will prefer to accept the music on its own merits. The Menuhin performance (VDM-1008), the Isaac Stern-Alexander Zakin reading (CMM-604) and the Kreisler-Rupp version (Vol. 3 of the Society sets) are all impressive, yet the new recording is to be highly recommended. Joseph Szigeti's affinity to Beethoven's works is well-known and when he has such distinguished collaboration from the pianist and from the recording engineers, the result is completely praiseworthy. As attractive as the sound of the shellac pressings is, the LP version is superior.

Beethoven: Sonatas No. 1 in F major, Op. 5, No. 1 & No. 3 in A major, Op. 69, for 'Cello and Piano. Gabor Rejto ('cello) & Adolph Baller (piano). 12" LP record, ALLP-AL38, \$4.85.

Both of these attractive sonatas for 'cello and piano are available in superior performances and recordings on 78 RPM. Casals and Horszowski have recorded the Op. 5, No. 1 sonata in VDM-843; Schnabel and Pierre Fournier have recently performed the Op. 69 in VDM-1231. Casals' older recording of Op. 69 is out of stock at present.

Two members of the Alma Trio give us fairly satisfactory readings of these 'cello sonatas. Op. 5, No. 1, published in 1797, is a remarkable work for such an early composition. Op. 69, the most popular of the works in this form dates from 1809, being flanked by such giants as the "Pastorale" Symphony and the Trios of Op. 70. The recording is adequate.

Beethoven: Sonata No. 5 in D major, Op. 102, No. 2, for 'Cello and Piano. Pierre Rournier ('cello) & Artur Schnabel (piano). Three 12" manual imports, G-DB6829/31 (automatic: G-DB9438/40), \$5.55.

Another 'cello sonata of Beethoven has been recorded by Artur Schnabel and Pierre Fournier. As in the case of the earlier recordings [Op. 69 in VDM-1231 and Op. 102, No. 1 on G-DB6500/1] both the recording and performance are sheer perfection. The only other available recording, by Piatigorsky, is outclassed by this reading.

Bellini: Dolente immagine di figlia mia & Verdi: Stornello. Gabriella Gatti (soprano in Italian) & Gerald Moore (piano). 10" import, G-DA1903, \$1.31.

Two unfamiliar songs by Bellini and Verdi are superbly interpreted by Gabriella Gatti. The recording is stunning. As far as can be traced, this is the first recording of a Bellini song and the only available performance of one of Verdi's.

Berg: Lyric Suite. Pro Arte Quartet of the University of Wisconsin. 12" LP record, DIALLP-5, \$5.95.

Alban Berg's "Lyric Suite," dating from 1925/6, is one of the more popular works written in the twelve-tone system. An older recording by the Galimir Quartet has been out of print for about a year. However, the present performance is superior from the point of view of recording. Rudolph Kolisch, Albert Rahier, Bernard Milofsky and Ernst Friedlander are the members of the present Pro Arte Quartet. The pre-war group, made up of Onnou, Halleux, Prévost and Maas has been disbanded and broken up for some time. Mr. Kolisch, of the original Kolisch Quartet played in the world premiere in 1927, and has since played it many times.

The recording is excellent, and the performance is a "must" for collectors of contemporary music. For the novice, the music poses many difficulties which can only be overcome with repeated hearings, such as can be provided by phonograph presentations, since works of the nature of the "Lyric Suite" are seldom performed in concert.

Bizet: Carmen—Suite. CBS Symphony Orchestra conducted by Sir Thomas Beecham. Two 12" records in album set CMX-333, \$3.50. (Also 12" CLP-ML4287, \$4.85, with Tchaikovsky: *Capriccio Italien*, Op. 45)

Contents: Prelude, Act I (Fate Motive); Prelude, Act IV (Aragonaise); Prelude, Act II (Les Dragons d'Alcala'; Prelude, Act I (Toreador Theme); Prelude, Act III; Changing of the Guard, Act I; Danse Boheme, Act II.

A new recording of the Suite from *Carmen* which Sir Thomas Beecham made some years ago in CMX-144. The English conductor still insists on splitting the Prelude to Act I into two sections and playing them in different parts of the suite. Otherwise the performance is first-rate. The orchestra is one assembled for recording purposes. The first desk instrumentalists are all first class musicians and play superbly. The recording is among the best Columbia has given us. The LP version is one to demonstrate on high fidelity equipment. This is the first of the recordings made by Sir Thomas Beecham since his recent return to Columbia.

Borodin: Quartet No. 2 in D major & Glazunov, Liadov, Rimsky-Korsakov: Jour de Fête. Galimir String Quartet. 12" LP record, PERLP-SPL505, \$5.95.

Borodin: Quartet No. 2 in D major — Notturmo only (arr. Sargent). Philharmonia String Orchestra conducted by Sir Malcolm Sargent. 12" import, C-DX1618, \$2.10.

Borodin's Second String Quartet dates from 1887, the year of his death. It is a melodious and stimulating work which is unmistakably Russian in feeling. At one time it was programmed fairly frequently, but recently it has almost disappeared from the concert platform. An old recording by the Pro Arte Quartet has been discontinued and the Poltronieri Quartet recording is not available at present, so the present performance fills a gap in the recorded repertory. The four movements are marked Allegro, Scherzo, Notturmo, and Finale. The third section has been recorded by innumerable quartet-groups, since it is one of the most easily accessible sections in the work. It has been arranged for string orchestra by Sir Malcolm Sargent, and recorded under his direction by the Philharmonia String Orchestra. This imported disc is well recorded.

The LP record also has a novelty in the "Jour de Fête", written in 1887 by three famous Russian musicians to celebrate the birthday of the publisher, Belaïff. The work is based on Russian Christmas carols. The individual sections are marked "Les Chanteurs de Noël" by Glazunov, "Glorification" by Liadov and "Khorovod" by Rimsky-Korsakov.

This enterprising record company is to be commended for selecting works which are off the beaten path, particularly in the case of the "Jour de Fête". The recording is technically satisfactory. The Galimir Quartet, which had made some recordings in France before the war, has been re-established by the founder and is again active, although the members have changed in the intervening years. They show themselves to be a well-integrated ensemble.

Brahms: Quartet No. 2 in A major, Op. 26, for Piano and Strings. New Friends of Music Quartet. 12" LP record, ALLP-AL19, \$4.85.

The members of the New Friends of Music Quartet are: Hortense Monath (piano), Bronislaw Gimpel (violin), Frank Brieff (viola) and Jascha Bernstein ('cello).

This relatively unfamiliar chamber work of Brahms composed about 1860, has not been available for some time. The rather ancient Busch-Serkin recording has been withdrawn for many years, so a new version is most welcome. Although it has never achieved the popularity of the G minor quartet, Op. 25 or the C minor, Op. 60, it deserves closer attention than it has received. The present performance is good, the recording adequate. There seems to be more surface noise than in Allegro's recent releases. However, since this is not too intrusive, the set may be recommended, as it is the only version available.

Brahms: Quartet No. 3 in C minor, Op. 60, for Piano and Strings. Mieczyslaw Horszowski (piano), Alexander Schneider (violin), Milton Katims (viola), Frank Miller ('cello). 12" LP record, MERLP-MG10011, \$4.85.

An LP version of the set originally reviewed in the January 1949 SUPPLEMENT. The recording has improved considerably in the transfer to LP.

Brahms: Sextet No. 2 in G major, Op. 36, for Strings. Winterthur String Sextet. 12" LP record, CHLP-CHC28, \$4.85.

The members of the Winterthur Sextet, Peter Rybar and Clemens Dahinden (violins), Oskar Kromer and Fritz Albert (violae), Antonio Tusa and Carl-Heinz Jucker ('cellos), are all fine instrumentalists and have received exceptional recording in this lovely sextet of Brahms. An old recording by the pre-war Budapest Quartet with A. Hobday (viola) and A. Pini ('cello) is still available (VDM-371, \$6.00). Each performance has its individual merits, with the older group maintaining performance honors. However, the newer recording is particularly satisfactory.

The work dates from 1864/5, while Brahms was in his thirties. Other works from the same period are the Haydn Variations, the first 'cello sonata, the first two string quartets and the horn trio. It is a mature work which is always profoundly moving.

Brahms: Sonata No. 3 in F minor, Op. 5. Julius Katchen (piano). 12" LP record, LONLP-122, \$5.95.

A brilliant rendition of the Brahms Piano Sonata No. 3 has been stunningly recorded by London. This is a performance recorded especially for the Long-Playing discs, and the result is quite remarkable. All the brilliance of the ffr technique is present in this recording as it was in the Bloch Sacred Service, so enthusiastically reviewed last month. The recording is easily superior to that of the existing versions of the sonata and the performance is completely satisfactory. The standard version has not been released as yet. It is to be hoped that this young American pianist makes further excursions into the piano works of Brahms, particularly the other sonatas.

Brahms: Variations on a Theme of Haydn, Op. 56a. London Philharmonic Orchestra conducted by Eduard van Beinum. Two 12" automatic imports in album set LON-LA116, \$5.25.

Brahms: Variations on a Theme of Haydn, Op. 56b. Arthur Whittemore & Jack Lowe (duo-pianist) Two 12" records in album set VDM-1347, \$3.50 (Also VWDM-1347, \$2.31)

Two more of the endless duplications which seem to be turning up these days. The London recording is perhaps the best version technically of the orchestral setting, but the Toscanini version still rates highest from an interpretive point of view. There was also a recent Furtwaengler version which was impeccably recorded, although there were some rather strange tempi. Van Beinum is straightforward and rational in his approach and receives excellent support from the London Philharmonic Orchestra. The recording, made in Kingsway Hall, has the acoustics usually associated with that auditorium.

The two-piano version is technically efficient and well recorded, but there seems to be little feeling for the work. The pianists rattle the variations off like so much child's play and the result sounds just like that. Surely there is more to this music than these pianists find.

Bruckner: Symphony No. 7 in E major. Vienna Philharmonic Orchestra conducted by Eugen Jochum. Two 12" automatic LP records, Nos. CTLP-8067/8, \$9.70.

Closely following the recent London recording of the Bruckner Seventh (reviewed last month) comes this LP version of Capitol. The original version of the score is used by Jochum for this recording. Technically the recording is amazingly lifelike, being one of the finest of the pre-war Telefunken engineering accomplishments; and the transfer to LP is very satisfactory. Jochum's reading of this controversial score is sober and unpretentious and should supplement his other Bruckner symphonies (the 4th was recently released on LP, CTLP-P8049/50, \$9.70, and the 8th in set DG-DGS17, \$23.93).

Chopin: Preludes, Op. 28 — Nos. 15 to 24. Benno Moiseiwitsch (piano). Two 12" imports, G-C 3907/8, \$3.14 (Also available in automatic sequence with Nos. 1 to 14, G-C7772/5, \$6.28)

The first fourteen Preludes were reviewed in the November '49 issue of the SUPPLEMENT. The words used to describe them at that time can equally apply to the second group of records "Moiseiwitsch's understanding of rubato is most tasteful, his choice of tempi is judicious, and his pedalling, masterful. In general his somewhat more intimate conception is more convincing than the rather grandiose treatment of Rubinstein (VDM-1260) even though the latter has generally been considered standard." The complete set is available now in both manual and automatic sequence. The manual numbers of Preludes 1 to 14 are G-C3905/6, and also cost \$3.14.

Chopin: Rondo in F major, Op. 14 ("Krakowiak"), for Piano and Orchestra. Rosl Schmid (piano) & Munich Broadcasting Orchestra conducted by Alfons Dressel & Schumann: Konzertstück in G major, Op. 92 ("Introduction and Allegro Appassionato") for Piano and Orchestra. Eduard Erdmann (piano) & Munich Broadcasting Orchestra conducted by Gustav Görllich. 10" LP record, VOXLP-PL1700, \$3.85.

Two previously unrecorded works make their appearance on this LP record. A section of the Rondo of Chopin was used in "La Nuit Encorcelée" of Louis Aubert, recorded some time ago in CMX-76 and G-DB11100/2 (out of stock at present). This brilliant display piece, composed in 1828, is based on Polish folk themes, specifically the "Cracovienne" a dance from the city of Krakov. For some reason, the work is neglected by contemporary pianists. Although it is not the most profound piece of music, it would be a welcome relief after the endless repetitions of the standard repertory. The present performance is well recorded and the soloist gives a stimulating traversal of the difficult piano part.

The Schumann "Konzertstück", composed in Dresden in September 1849, dates from the same period as the Manfred music, the Rhenish Symphony, the three Romances for Oboe and the Fantasiestücke for Clarinet and Piano. It has not fared very well at the pens of various writers on music. Schaffner calls it one of Schumann's "worst productions." However, one hearing should be enough to discount this verdict. It may not be in the same class as the piano concerto, but neither should it be dismissed with a sneer. It is a melodious work, dating from a rather difficult period in the composer's life, and as such should be heard. It is seldom played in the concert hall and here makes its first appearance on records. The soloist is listed on the label as "Edward Erdman," but it is probable that he is the same Eduard Erdmann who made several records before the war. In any event, he gives a brilliant performance which has been recorded with satisfactory acoustics. The accompanying orchestra is also excellent. This record may be recommended for its enterprising repertory.

Chopin: Les Sylphides (arr. orch. Grechaninov). Philharmonic-Symphony Orchestra of New York conducted by Efrem Kurtz. Three 12" records in album set CMM-874, \$4.75. [Also 12" CLP-ML4255, with Villa-Lobos: Uirapurú.]

Contents: Prelude No. 7, A major, Op. 28, No. 7; Nocturne No. 10, A flat major, Op. 32, No. 2; Valse No. 11, G flat major, Op. 70, No. 1; Mazurka No. 44, C major, Op. 67, No. 3; Prelude No. 7 (repeat); Valse No. 7, C sharp minor, Op. 64, No. 2; Valse No. 1, E flat major, Op. 18.

Columbia's first recording of "Les Sylphides" ballet is different from existing versions, in that it uses the Grechaninov transcription, which is perhaps more in the spirit of the original Glazunov-Stravinsky-etc. orchestration than the recent lush Anderson-Bodge rendition by the Boston "Pops" Orchestra (VDM-1119) or the older Murray-White version (G-C2781/3 or G-C7465/7). However, two sections seem to have been omitted: the Mazurka

No. 23 in D major, Op. 33, No. 2 and the Valse No. 9 in F minor, Op. 69, No. 1. Technically the recording is excellent and the orchestra plays superbly.

Coates: An Eric Coates Concert. New Symphony Orchestra conducted by Eric Coates. Three 12" automatic imports in album set LON-163, \$7.35.

Contents: The Three Men (The Man from the Country, The Man from Town, The Man from the Sea); The Dance of the Orange Blossoms (from the ballet "The Jester at the Wedding"); The Three Bears.

A group of light classical selections played with distinction by the composer. The frr recording is very realistic.

Copland: Sonata for Violin and Piano (1943) & Hindemith: Sonata in D major, Op. 11, No. 2, for Violin and Piano. Fredell Lack (violin) & Leonid Hambro (piano). 12" LP record, ALLP-AL33, \$4.85.

Aaron Copland's Violin Sonata, which dates from 1943, is in three movements, Andante semplice, Lento, Allegretto giusto. It has the same melancholy and bleak feeling as well as jazzy melody which characterizes so much of this composer's work. It is an important addition to the American music available in recorded form. The recording is technically satisfactory.

The Hindemith sonata, written shortly after World War I, belongs to the composer's earliest creative period. Its three movements are marked Lebhaft, Ruhig und Gemessen, Im Zeitmas und Charakter eines geschwinden Tanzes. This work foreshadows many developments of Hindemith's later styles. Here again the recording is satisfactory.

Miss Lack and Mr. Hambro give vigorous performances of these sonatas.

Copland: Billy the Kid — Ballet Suite (5 sides) & 6 Statements for Orchestra—No. 5, Jingo only (1 side). Victor Symphony Orchestra conducted by Leonard Bernstein. Three 12" records in set VDM-1333, \$4.75. (Also VVDM-1333, \$3.51)

Contents: Prelude, Street Scene, Card Game, Fight, Celebration, Epilogue.

The music for Aaron Copland's popular ballet "Billy the Kid" was completed in 1938 and performed with choreography by Eugene Loring, who created the title role. The work has been successful wherever it has been performed, so this recording is most welcome. The conducting of Mr. Bernstein is just right for this score. The recording is bright and spacious.

It might be added that the Waltz, not recorded in this set is available in VDM-1214, \$4.75, (with excerpts from Rodeo) and Prairie Night, also omitted in this set, is available on C-19011D, with Celebration. It seems a pity these were not included in the present set rather than the pleasant but inconclusive "Jingo".

Corelli: Concerto Grosso in C minor, Op. 6, No. 3; Concerto Grosso in F major, Op. 6, No. 2. Concert Hall Chamber Orchestra conducted by Henry Swoboda. **Trio-Sonata in G major, Op. 1, No. 9.** Peter Rybar & Anton Fietz (violins), Antonio Tusa (viola da gamba) & Hans Andrae (harpichord). 12" LP record, CHLP-CHC29, \$4.85.

Two previously unrecorded Concerti Grossi of Arcangelo Corelli's Op. 6 make their appearance on this excellent record, as well as one of the sonatas of Op. 1. These delightful works serve but to point up the genius of this Italian master. The Concerti Grossi are particularly well recorded by a group of string players with a harpsichord continuo. The hall resonance is perfect for a group of chamber players such as this.

The Sonata in G major is listed on the label as a "Sonata da camera" but the published Corelli works list the sonatas of Op. 1 as "Sonate da chiesa". These latter were dignified and abstract in contrast to the "chamber Sonata", a suite of dance tunes. They were scored for two violins, viola da gamba or 'cello, and organ or harpsichord. The present recording, using the viola da gamba and harpsichord, is singularly attractive. Although there is less resonance than in the Concerti Grossi, there can be nothing but praise for the recording and performance. The group of Swiss musicians is ideal for a chamber work such as this.

Debussy: Children's Corner Suite (transcribed by Caplet.) Symphony Orchestra conducted by Leopold Stokowski. Three 10" records in album set VDM1327, \$4.00. (Also VWDM-1327, \$3.51)

Unlike many transcriptions of piano works, André Caplet's orchestral rendition of Debussy's "Children's Corner Suite" had the approval of the composer, who conducted the arrangement many times. It is charmingly played and brightly recorded by Mr. Stokowski and his orchestra.

The various sections are titled: Dr. Gradus ad Parnassum; Jimbo's Lullaby; Serenade for the Doll; The Snow is Dancing; The Little Shepherd; Golliwogg's Cake-Walk.

Debussy: Pour le piano & Estampes. Claudio Arrau (piano). Three 12" records in album set CMM-872, \$4.75 (Also 10" CLP-ML2086, \$3.85)

The individual sections of these two suites are entitled: Pour le piano (Prélude, Sarabande, Toccata); Estampes (Pagodes, Soirée dans Grenade, Jardins sous la pluie).

Claudio Arrau's recent recordings have been exceptionally fine from a technical point of view and the present release maintains that high standard. In addition, he is completely at home in this delightful impressionist music. Both these groups of short pieces have been recorded before, but Arrau's interpretations are in a very special class since he has a particular affinity for the works of the modern French school, and when he receives such excellent attention from the recording engineers, there is cause for general rejoicing.

Dohnanyi: Suite en Valse, Op. 39a. Ernst von Dohnanyi & Edward Kilenyi (duo-pianos). Three 12" records in album set CMM-868, \$4.78. (Also 12" CLP-ML4256, \$4.85, see below).

For his first recording in several years, Edward Kilenyi is joined by the composer, Ernst von Dohnanyi, in a performance of the composer's own "Suite en Valse", a collection of four waltzes in different styles, dating from 1942. The first is entitled Valse Symphonique, the second, Valse Sentimentale, the third Valse Boiteuse, and the fourth Valse de Fête. These melodious and lilting selections are played with rhythmic and tonal persuasion by the composer and Mr. Kilenyi. The recording is first-rate.

On the reverse side of the LP record Mr. Kilenyi plays the Dohnanyi settings of Delibes' Nails Waltz and Schubert's Valses Nobles, Op. 77. The familiar Nails Waltz setting, a favorite of concert pianists for several years, is a flashy and effective virtuoso show-piece which is brilliantly set forth by Mr. Kilenyi. The Schubert Valses Nobles are charming selections which are played with just the right amount of delicacy. For those who prefer the original setting, we have the Lili Kraus rendition on P-PXO1039.

Dvorak: Concerto in A minor, Op. 53, for Violin and Orchestra. Georg Kulenkampf (violin) & Berlin Philharmonic Orchestra conducted by Eugen Jochum. 12" LP record, CTLP-P8052, \$4.85.

An LP version of the pre-war recording of the Dvorak Violin Concerto, played by the late Georg Kulenkampf. The re-creation has been very successfully accomplished.

Dvorak: Serenade in E major, Op. 22, for Strings. Berlin Philharmonic Chamber Orchestra conducted by Hans von Benda. Three 12" records in album set CT-ECL8055, \$5.24. (Also 12" CTLP-P8060, \$4.85, with Tchaikovsky: Serenade in C major, Op. 48, conducted by Willem Mengelberg)

A delightful Serenade from the pen of Antonin Dvorak is set forth with tonal splendor by the Berlin Philharmonic Chamber Orchestra under the direction of Hans von Benda. At the present time this is the only recording of this attractive work. As in the case of most of the Capitol-Telefunken LP's recently, the LP version is also very successful.

Dvorak: Symphony No. 1 in D major, Op. 60. Cleveland Orchestra conducted by Erich Leinsdorf. 12" LP record, CLP-ML4269, \$4.85.

An attractive LP version of a set originally reviewed in the October '47 SUPPLEMENT.

Françaix: Serenade for Twelve Instruments. Hamburg Chamber Orchestra conducted by Eugen Jochum. **Concertino for Piano and Orchestra.** Jean Françaix (piano) & Berlin Philharmonic Orchestra conducted by Leo Borchard. 10" LP record, CTLP-L8051, \$3.85.

The Concertino of Jean Françaix was released as a single 12" record (CT-8-80108, \$1.31) some months ago. It now makes its appearance on an LP record with the Serenade for Chamber Orchestra which has not yet appeared domestically on shellac. Dating from 1934, it is a witty, pungent trifle in M. Françaix' most delightful manner. The scoring is very transparent, being for 2 violins, viola, cello, double bass, flute, clarinet, bassoon, oboe, horn, trumpet, trombone. This disc should make a pleasant addition to collections of contemporary French music.

Franck: Trio in F sharp minor, Op. 1, No. 1. Theodore Saitenberg (piano), Lou Raderman (violin), Kolia Leviene (cello). 12" LP record, GRIFFONLP-1001, \$4.85.

Several years ago there was a recording of this early Franck work by the Court of Belgium Trio, but this has been discontinued for many years, so the present recording is most welcome. The work was composed in 1840 and published two years later. It is an important link between the French and German chamber music of the middle 19th century. While most French musicians were concentrating on minor forms of salon music or larger orchestral works, Franck turned to the rather academic sonata form for his inspiration. The writing reflects his own brilliant technical ability, for the piano part is especially difficult.

The Californian musicians on this record are well served by the recording engineers, and the result is an attractive and unusual addition to the LP repertoire. This enterprising company has made a most auspicious debut with a work which has not suffered from being recorded too frequently.

Gliere: Symphony No. 3 in B minor, Op. 42 ("Ilya Mourametz"). Symphony Orchestra of the Academy of Santa Cecilia, Rome, conducted by Jacques Rachmilovich. Six 12" records in album set CC-EFL8046, \$8.82. (Also 12" CCLP-P8047, \$4.85)

A new performance of a popular Russian symphony receives adequate recording. For some time the Stokowski version of this work has been considered standard. It had been withdrawn from the catalogue some time ago, but popular demand forced it back into circulation. However, Victor states that the records are of "substandard quality". At present, it is a toss up between these sets. There is no doubt but that the Stokowski performance is more thrilling and he certainly has a better orchestra than Mr. Rachmilovich has at his command. Technically the recordings are neither without blemish, yet the Stokowski performance will probably be preferred to the more recent version. The LP version is fairly successful.

Handel: Acis and Galathea — Selections. Soloists, Chorus & Orchestra of Lowell House Musical Society conducted by Malcolm Holmes. 12" LP record, HARVARD-TR431/2, \$4.85.

The recording of Handel's "Acis and Galathea" was made at an actual performance of the opera about a year ago and was recorded as an experiment by the Harvard Network Radio. When it was discovered that parts of the performance were technically and musically suitable for publication, it was decided to release the present record.

The cast is as follows: Galathea — Marguerite Willauer (soprano), Acis — James Perrin (tenor), Polyphemus — Paul Tibbetts (baritone), with chorus.

The sections recorded are marked: As when the dove; I rage, I melt, I burn & O ruddier than the cherry; Cease to beauty to be suing; The flocks shall leave the mountain; Mourn all ye muses; Finale: Heart, the seat of soft delight & Galathea, dry thy tears.

The notes on the envelope give the complete texts of the excerpts sung in the recording. It might be added that Mozart's scoring was used.

While this is essentially a student performance, the quality is very high, the soloists are all accomplished musicians and the recording is good. It is to be hoped that more of the smaller companies will issue works off the beaten track such as the present release.

Ippolitov-Ivanov: Caucasian Sketches, Op. 10. Philharmonia Orchestra conducted by Nicolai Malko. Two 12" manual imports, G-C3936/7, \$3.14.

Here is a set for high-fidelity machines. Superb recording of a brilliant orchestral suite is magnificently played. The four sections are marked: In a Mountain Pass, In the Village, In the Mosque, Procession of the Sarder.

Mozart: Concerto No. 13 in C major, K. 415, for Piano and Orchestra. Artur Balsam (piano) & Concert Hall Symphony Orchestra conducted by Henry Swoboda. 12" LP record, CHLP-CHC31, \$4.85.

For some reason the present concerto has been neglected by recording companies until now. It is hard to understand, because it is a brilliant display piece which could stand many more performances in concert halls. It was composed during the autumn and winter of 1782, immediately after his marriage to Constanze Weber. The orchestration is more elaborate than the two preceding concertos, containing trumpets and drums.

There can be nothing but praise for the performance, save that Mozart's own cadenzas were not used. Those which are used are adequate, but are not identified either on the label or in the notes. The recording is generally excellent.

Mr. Balsam gives a poetic reading of this unfamiliar score.

Mozart: Mass No. 17 in C major, K. 317 ("Krönungsmesse") (Sung in Latin). Akademie Chorus, Vienna, Mozart Festival Orchestra conducted by Dr. Hans Gillesberger with Rosl Schweiger (soprano), Gertrude Burgstaller-Schuster (contralto), George Handt (tenor), Alois Pernersdorfer (bass), Anton Heiller (organ). 10" LP record, HSLP-2005, \$4.75.

Mozart's attractive "Coronation Mass" was composed in March, 1779 in Salzburg, shortly after his return from Paris. It was recorded several years ago but those records are no longer obtainable. Now we have a recent recording made in Vienna during the first part of this year. The Mozartsaal of the Vienna Konzerthaus was used as the auditorium and a rather small orchestra (29 musicians) and chorus (32 persons) plus the soloists and organist were employed. All the soloists are of first rank, particularly the soprano and tenor. There is quite a hall echo, but this adds a bit of realism to the performance. In general, the tempi are on the fast side.

Ponchielli: La Gioconda — Selections (Sung in Italian). Soloists, Italian Radio Orchestra of Turin conducted by Giuseppe Baroni and Arturo Basile. 12" LP record, CSLP-50020, \$5.95.

Contents: Act I: Prelude, Conducted by Baroni; Voce di donna, Ebe Stignani (mezzo-soprano); Enzo Grimaldo, Principe di Santafior, Giacinto Prandelli & Antenore Reali (tenor & baritone); O monumento, Antenore Reali (baritone); Furlana, Conducted by Baroni. Act. II: Cielo o mar, Galilano Masini (tenor); Stella del marinar, Cloe Elmo (mezzo-soprano); L'amo come il fulgor del creato, Gina Cigna & Cloe Elmo (soprano & mezzo-soprano). Act III: Sil Morir ella del Cesare Siepi (bass); Dance of the Hours, Conducted by Basile. Act IV: Suicidio! Gina Cigna. (soprano).

Several single records from the Cetra catalogue have been brought together on one LP record. The recording quality varies somewhat, but it is never less than adequate, and in some cases, excellent. The performances are idiomatic and, in general, excellent. All in all, the idea of bringing together several isolated selections from a single opera is most commendable. It is to be hoped that Cetra will issue other works along the same line.

The record is in a container which has the complete texts and translations of the excerpts, a most praiseworthy feature of the issue.

Pergolesi: Il Maestro di Musica — Abridged recording (Sung in English). Frances Greer (soprano) Donald Dame (tenor), Mordecai Bauman (baritone) with Allegro Chamber Society conducted by George Schick. 12" LP record, ALLP-AL35, \$4.85.

A charming opera of Pergolesi "The Music Master", sung in an English translation of Charles Polacheck, has been recorded by two members of the Metropolitan Opera Company and Mordecai Bauman, who is at present head of the Opera Workshop at the Cleveland Institute of Music.

The work is a delightful affair which readily lends itself to recorded form. The voices are all adequate for the rather demanding roles, and the accompanying orchestra is fine. A harpsichord is used for the continuo. The text may easily be understood because all the soloists have good diction. The record may be recommended as illustrating the young Pergolesi's facility in writing for the lyric stage.

Rakov: Concerto for Violin and Orchestra. David Oistrakh (violin) & Russian State Symphony Orchestra conducted by I. Kondrashin, 12" LP record, GALLERYLP-12001, \$4.85.

Nicolai Rakov, born in 1908, is a contemporary Russian composer, a pupil of Vassilenko and Glière. This is the first of his compositions to become generally available. During the war a performance of his "Dance Suite" was listed in the English Decca catalogue, but it was impossible to obtain. However, the present work is his most famous composition in his native country. It was first performed in Leningrad on November 20, 1944. Like so many contemporary Russian works, it is rich in melody with comparatively simple harmonic structure. The orchestration is brilliantly set forth. The recording is quite successful, considering that the original performance was on USSR 78 RPM records. David Oistrakh again demonstrates his technical agility and gorgeous tone.

Rameau: Les Indes Galantes — Excerpts (Sung in French). Irène Joachim (soprano), Camille Maurane (tenor), R. Malvasio (baritone) with Yvonne Gouverné Chorus & Hewitt Chamber Orchestra. 12" LP record, VOXLP-DLP6080, \$5.95.

Rameau's ballet-opera "Les Indes Galantes", originally produced in 1735, consisted of a Prologue and three "Entrées". The following year another section was added, making the work complete as we know it today. The various entrées are marked: Le Turc généreux, Les Incas de Perou, Les Fleurs (Fête Persane), Les Sauvages.

This is the first extended work by Rameau to be recorded in some time, so it deserves special attention. Rameau is one of those composers who is written about but seldom played, so the present work should fill a gap in the recorded repertory. The performance was recorded in France a few years ago and was highly praised there at the time. Now with its release on LP there is little to do but add further words of commendation. The recording is good and the performance excellent. Mlle Joachim may be remembered as the Mélisande in the complete recording of Debussy's opera. The real surprise of the set is the tenor, Camille Maurane, who possesses a bright ringing tone and excellent diction.

It might be added that the transfer from 78 RPM to a long-playing record has been very successfully accomplished.

Schönberg: Quartet No. 3, Op. 30. Pro Arte Quartet of the University of Wisconsin. 12" LP record, DIALLP-4, \$5.95.

Arnold Schönberg's Third String Quartet was completed in 1926 in Europe, prior to his sojourn to this country. It is his first work in quartet form to make use of the twelve-tone technique. The first performance took place in Vienna on September 19, 1927, by the original Kolisch Quartet. Mr. Kolisch is now the first violinist in the new Pro Arte group which takes part in this present recording.

The work is one which will have a rather special appeal, for it is not for every listener. The ideal way to acquaint one's self with the works of the twelve tone system is by means of phonograph records, so the Third Schönberg Quartet is an ideal choice for a recording company. It is to be hoped that it will have as wide an appeal as some of the other "modern" works issued by the smaller companies in the last few months. Technically the recording is excellent.

Stravinsky: Petrouchka — Complete recording. L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. 12" LP record, LONLP-LLP 130, \$5.95.

One of the most successful of the first recordings on 78 RPM was the performance by Ernest Ansermet of Stravinsky's "Petrouchka" ballet. However, the set has not been available in this country for some time. Apparently it could not be processed for LP, so it was rerecorded recently in Switzerland. The orchestra may not be of the same quality as the London Philharmonic, but it is a fine group of musicians. The recording should set a standard for LP, for it is stunning in its impact. The acoustics of the recording hall are superb and the result is a breathtaking performance.

Trenet: Selected Songs. Charles Trenet (tenor in French) with Orchestra. 12" LP record CLP-ML4275, \$4.85.

Contents: La Mer; Marie, Marie; Quand j'étais petit; La Vieille; Les oiseaux de Paris; Annie-Anna; Beguine à Nango; Les enfants s'ennuient le dimanche; Vous oubliez votre cheval; Hop-hop; Jardin du mois de mai; La route enchantée; Menil-montant; Tout me sourit.

Several favorite songs by Trenet have been collected on this LP record. The sound is most satisfactory.

DICTION RECORDS

W. B. Yeats: Selected Poems. C. Day Lewis & Mary O'Farrell (readers). Two 12" imports, C-DX-1637/8, \$4.20.

Contents: Easter 1916; Death; Down by the Salley Gardens; The Scholars; The Wild Swans at Coole; The Second Coming; Sailing to Byzantium; Byzantium; Lapis Lazuli; Ribh Considers Christian Love Insufficient.

An important addition to the English Columbia Anthology of British Poets is read by C. Day Lewis, one of the most famous of contemporary poets, and Mary O'Farrell.

The recording is excellent.

COLLECTIONS

Baroque Sonatas for Flute and Harpsichord. Ottmar Nussio (flute) & Hans Andrae (harpsichord). 12" LP record, ELLP-CE4001, \$5.95.

Contents: Handel: Sonata in G major, Op. 1, No. 5 for Flute and Figured Bass; Daniel Purcell: Sonata da camera No. 18 in F major for Clavier and Flute; Leonardo Vinci: Sonata da camera No. 11 in D major; J. S. Bach: Sonata No. 3 in C major for Harpsichord and Flute (Peters No. 4).

This interesting collection of sonatas contains two first recordings, the sonatas of Daniel Purcell and Leonardo Vinci (called "Da Vinci" on the label), whereas the other selections were recorded before. The Handel sonata has not been available for several years, so is most welcome. The Bach sonata, mislabelled "in C minor", has been recorded by Georges Barrere and Yella Pessl (in the set G-DB3407/10, \$7.40). In general the record was carelessly labelled since individual movements are not indicated.

The recording is technically satisfactory, and the performances are most attractive. Altogether a very welcome release.

Organ Music of the 16th and 17th Century. Robert Noehren (organist). 12" LP record, ALLP-AL36, \$4.85.

Contents: Arnolt Schlick (1460-?); Chorale: Maria zart von edler Art; Jan Pieterszoon Sweelinck (1562-1621): Variations on "Mein junges Leben hat ein End" & Fantasia super Ut, Re, Fa, Sol, La; Antonio Cabezon (1510-1566): Diferencias sobre El Canto del Caballero; Girolamo Frescobaldi (1583-1644): Canzona dopo l'Epistola & Ricercare dopo il Credo (from "Messa della Madonna"); Samuel Scheidt (1587-1654) Variations on "Da Jesus an dem Kreuze stund" (Verses 1 & 6); Johann Pachelbel (1653-1706): Chorale: Von Himmel hoch da komm' ich her.

As in the Bach set reviewed in last month's SUPPLEMENT, Robert Noehren plays on the "Baroque" registers of the Schlicker organ in the Kenmore Presbyterian Church, Buffalo, N. Y. The repertory is rather unusual, although it duplicates many existing recordings. The Schlick selection, the Sweelinck Fantasia and the two Frescobaldi works are new to records. The others have all been recorded, although not all are available at the present time. A recent German recording of the Sweelinck Variations is not obtainable at present, though the others are occasionally in stock.

There is a certain lack of color in Mr. Noehren's choice of registers which is even more apparent after one listens to the Compennius Organ album (GSC-8, \$15.00), reviewed in these pages last month. Technically the recording is adequate. It might be noted that the order of the Cabezon and Frescobaldi selections is reversed on the record.

Song Recital. Lotte Lehmann (soprano in German & French) & Paul Ulanowsky (piano). Three 10" records in album set VDM-1342, \$4.00. (Also VWDM-1342, \$3.51)

Contents: Paladilhe: Psyché; Hahn: L'Enamourée & Infidélité; Duparc: La Vie intérieure (in French); Strauss: Die Zeitlose, Op. 10, No. 7; Wozu noch, Mädchen, Op. 19, No. 1; Du meines Herzens Krönelein, Op. 21, No. 2 (in German).

A collection of French and German songs is always welcome from Mme. Lehmann. She has not recorded any songs in French for many years, so the present group will fill a gap. At the present time there is no other recording available of Hahn's "L'Enamourée". Two of the Richard Strauss songs are first recordings and the other, "Du meines Herzens Krönlein", has not been available for about twenty years, so there is comparatively little duplication.

The actual performances will please Mme. Lehmann's many admirers. The recording is merely adequate.

Joseph Schmidt Sings. Joseph Schmidt (tenor in German & Italian) with Berlin Municipal Opera Orchestra conducted by Selmer Meyrowitz. 10" LP record, CTLP-L8062, \$3.85.

Contents: Halévy: *La Juive* — Rachel, quand du Seigneur (in German); Verdi: *Un Ballo in Maschera* — Ah l'ho segnato (Recit) & Ma se m'e forza (Aria) (in German) (Both also on 12" CT-8-86005, \$1.31); Stoltz: *Du solst der Kaiser meiner Seele sein*; Meyer-Helmund: *Das Zauberland* (in German); Tosti: *Vorrei morire* & Leoncavallo: *Mattinata* (in Italian) (Both also on 10" CT-7-80116, \$1.05).

An interesting collection of some early electric records by the late Joseph Schmidt. The transfer to LP is very successful. The original recordings were quite old, so the fidelity is not of the latest quality, but everything considered, they are remarkable re-creations.

Memories of Caruso. Enrico Caruso (tenor in Italian) with re-recorded orchestra. Three 12" records in album set VDM-1329, \$4.75.

Contents: Verdi: *Aida* — Celeste Aida; Donizetti: *L'Elisir d'Amore* — Una furtiva lagrima; Leoncavallo: *I Pagliacci* — Vesti le giubba; Flotow: *Marta* — M'appari; Bizet: *Carmen* — Flower Song; Mascagni: *Cavalleria Rusticana* — Addio alla madre.

A collection of six Caruso records currently available as singles, now gathered together in an album. It is only available in standard speed.

Modern Music for Clarinet. Artie Shaw (clarinet) & Orchestra conducted by Walter Hendl. Four 10" records in album set CMM-865, \$4.99. (Also 12" CLP-ML4260, \$4.85, see below)

Ravel: *Pièce en forme de habanera* (arr. Arthur Hoérée); Milhaud: *Corcovado* (No. 7 from "Saudados do Brazil"); Debussy: *Petite Pièce*; Poulenc: *Valse* (from "Album des Six"); Shostakovich: *Prelude*, Op. 34, No. 17; Granados: *Andaluza* (No. 5 from "Danzas Espanolas"); Kabalevsky. A short Story (all arr. Hershey Kay); Gould: *Guañira* (ultra Dance).

In addition to these selections, the LP version has the following: *The Man I Love*; *I Concentrate on You*; *Mood in Question*; *Rendezvous for Clarinet and Strings* (with New Music String Quartet).

A miscellaneous collection of arrangements for the devotee of the clarinet. The recording is sumptuous.

Sauguet, Poulenc, Auric, Françaix, Milhaud, Preger: Mouvements du Coeur & Sauguet: Visions Infernales Doda Conrad (bass in French) & David Garvey (piano). 12" LP record, REB-2, \$5.95.

Last year, the centenary of Chopin's death, Doda Conrad paid tribute to his compatriot by commissioning this work. The French poetess, Louise de Vilmorin, wrote the text, and the music was composed by six of the foremost French musicians of the day. The movements are modelled after Chopin's own selections. The individual sections are marked *Prelude* (Henri Sauguet), *Mazurka* (Francis Poulenc), *Valse* (Georges Auric), *Scherzo* *improvisé* (Jean Françaix), *Etude* (Leo Preger), *Ballade* *Nocturne* (Darius Milhaud), *Postlude: Polonaise* (Henri Sauguet).

On the reverse side, Mr. Conrad sings a cycle of six songs by Sauguet, settings of poems by Max Jacobs dedicated to the singer. The individual selections are marked: *Voyage*, *Voisinage*, *Que penser de mon salut*, *Régates mystérieuses*, *Le petit paysan*, *Exhortations*. These contemporary lyrics are sung with conviction and style. The recording, made at an actual concert, is quite realistic. This new company has not made the mistake of many of the other recent entrants into the recording field by repeating existing works.

Recital of New Music for 'Cello and Piano. Seymour Barab ('cello) & William Masselos (piano). 10" LP record, PARADOXLP-PL10001, \$3.85.

Contents: Alexandre Tcherepnin (1899-): 12 Preludes — Nos. 5 & 7 only; George Perle (1915-): Lyric Piece; Ben Weber (1916-): Five Pieces — Nos. 3 & 5 only; Henry Cowell (1897-): Four Declarations and Return; Miriam Gideon (1906-): Fantasy on a Javanese Motive; Anton Webern (1883-1945): *Drei kleine Stücke*, Op. 11.

The Gideon, Perle and Weber works were composed for Mr. Barab, who has made a specialty of contemporary music for the 'cello. The Cowell selection was written for this particular recording. The remaining selections are scarcely ever played in concert because they are rather formidable except to the devotees of contemporary music. Actually the Perle and Weber selections are the only works written in the twelve tone scale, but the other pieces are nonetheless "avant garde". Technically considered, the recording is satisfactory.

That Midnight Kiss — Selections from the film. Jose Iturbi (piano). Two 10" records in set VDM-1344, price complete with album \$3.00. (Also VWDM-1344, \$2.31)

Contents: Chopin: *Etude* No. 12 in C minor, Op. 10, No. 12 ("Revolutionary"); Albeniz: *Malaguena* "Rumores de la Caleta", Op. 71, No. 6; Saint-Saens: *Allegro Appassionato*, Op. 70.

A miscellaneous collection of pieces from one of Mr. Iturbi's recent movies has received adequate attention from the recording engineers. The performances are bound to please the pianist's many admirers. The Saint-Saens work has been available for some time on V-10-1315. A superior performance of the Albeniz selection by the Italian pianist, Arturo Benedetti Michelangeli, is available on G-DA5432.

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- Chopin:** Etudes, Op. 10, Op. 25 & 3 Posthumous Etudes (3 sides) & Schumann: Symphonic Etudes, Op. 13 (1 side), Alexander Brailowsky (piano). Two 12" LP records in set VLP-LM6000, \$10.90.
- Dvorak:** Symphony No. 5 in E minor, Op. 95 ("From the New World"). Symphony Orchestra conducted by Leopold Stokowski. 12" LP record, VLP-LM101, \$4.85.
- Dvorak:** Hussite Overture, Op. 67 & Smetana: Ma Vlast — No. 2, The Moldau. Boston "Pops" Orchestra conducted by Arthur Fiedler. 10" LP record, VLP-LM1, \$3.85.
- Grieg:** Concerto in A minor, Op. 16 & Liszt: Concerto No. 1 in E minor, for Piano and Orchestra. Artur Rubinstein (piano) with Victor Orchestra (in Grieg) & Dallas Symphony Orchestra (in Liszt) conducted by Antal Dorati. 12" LP record, VLP-LM1018, \$5.45.
- Grofe:** Grand Canyon Suite. NBC Symphony Orchestra conducted by Arturo Toscanini. 12" LP record, VLP-LM1004, \$5.45.
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- Mendelssohn:** Concerto in E minor, Op. 64, for Violin and Orchestra. Mischa Elman (violin) & Chicago Symphony Orchestra conducted by Désiré Defauw. 10" LP record, VLP-LM5, \$4.45.
- Kabalevsky:** Sonata No. 3, Op. 46 & Prokofiev: Sonata No. 7, Op. 83. Vladimir Horowitz (piano). 12" LP record, VLP-LM1016, \$5.45.
- Mussorgsky:** Pictures at an Exhibition. Vladimir Horowitz (piano). 12" LP record, VLP-LM1014, \$5.45.
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- Rachmaninoff:** Concerto No. 2 in C minor, Op. 18, for Piano and Orchestra. Artur Rubinstein (piano) & NBC Symphony Orchestra conducted by Vladimir Golschmann. 12" LP record, VLP-LM1005, \$5.45.
- Ravel:** Bolero & Ma Mère l'Oye. Boston Symphony Orchestra conducted by Serge Koussevitzky. 12" LP record, VLP-LM1012, \$5.45.
- Rimsky-Korsakov:** Scheherazade. San Francisco Symphony Orchestra conducted by Pierre Monteux. 12" LP record, VLP-LM1002, \$4.85.
- Tchaikovsky:** Swan Lake — Excerpts. St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 12" LP record, VLP-LM1003, \$4.85.
- Tchaikovsky:** Sleeping Beauty — Excerpts. Symphony Orchestra conducted by Leopold Stokowski. 12" LP record, VLP-LM1010, \$5.45.
- Wagner:** Siegfried — Act 3, Scene 3. Eileen Farrell, Set Svanholm with Rochester Philharmonic Orchestra conducted by Eich Leinsdorf. 12" LP record, VLP-LM1000, \$5.45.

BOOK REVIEW

Interrupted Melody. The Story of My Life. Marjorie Lawrence. Appleton-Century-Crofts, Inc. 301 pages, \$3.50.

Music lovers and record collectors should be particularly interested in this book by Marjorie Lawrence. In it she describes the struggles of her early career, her subsequent successes in Paris, New York and elsewhere. The last half of the book has a detailed account of the attack of and struggle against the ravages of infantile paralysis. Miss Lawrence gives intimate pictures of many famous performances of her career, including her only Isolda at the Metropolitan and the Elektra in Chicago, the latter being the first role sung standing since her illness. Her style is easy-going and modest, and makes pleasant reading.

The book is profusely illustrated.

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RECENT LP RELEASES

- Haydn: Quartet in C major, Op. 76, No. 3 ("Emperor") & Quartet in D minor, Op. 76, No. 2 ("Quinten"). Galimir Quartet. 12" LP record, PERIOD-SPLP504, \$5.95.
- Haydn: Quartet in F major, Op. 74, No. 2 & Mozart: Quartet No. 15 in D minor, K. 421. Baroque String Quartet. 12" LP record, PERIOD-SPLP503, \$5.95.
- Haydn: Symphonies No. 77 in B flat major & No. 78 in C minor. Concert Hall Symphony Orchestra conducted by Henry Swoboda. 12" LP record, CHLP-CHC30, \$4.85.
- Hindemith: Sonata in D major, Op. 11, No. 2 & Poulenc: Sonata ("To the Memory of Garcia Lorca"). Louis Kaufman (violin) & Artur Balsam (piano). 12" LP record, CCLP-P8063, \$4.85.
- Ives: Quartet No. 2. Walden String Quartet. 12" LP record, PERIOD-SPLP501, \$5.95.
- Ives: Sonata No. 2 (Concord, Mass. 1840-1860). John Kirkpatrick (piano). 12" CLP-ML4250, \$4.85.
- Khachaturian: Concerto for Piano & Orchestra. Oscar Levent (piano) & Philharmonic-Symphony Orchestra of New York, conducted by Dimitri Mitropoulos. 12" LP record, CLP-ML4288, \$4.85.
- Liszt: Concerto No. 1 in E flat major for Piano & Orchestra. Rose Schmid (piano) with Munich Broadcasting Orchestra conducted by Hans Rosbaud. Strauss: Burleske in D minor. Gerhard Münch (piano) with Munich Broadcasting Orchestra conducted by Alfons Dressel. 12" LP record, VOXLP-PL6110, \$5.95.
- Martucci: Symphony No. 2 in F major. La Scala Orchestra conducted by Antonio Guarnieri. 12" LP record, CTLP-P8064, \$4.85.
- Mendelssohn: Quartet No. 3 in D major, Op. 44, No. 1. Guilet String Quartet. Weber: Trio in G minor, Op. 63. René LeRoy (flute), Janos Scholz ('cello), Erno Balough (piano). 12" LP record, VOXLP-VLP6390, \$4.85.
- Monteverdi: Lagrime d'amante al sepolcro dell'amata & Lamento d'Arianna. Couraud Vocal Ensemble (in Italian) (unaccompanied). 12" LP record, VOXLP-DLP6670, \$5.95.
- Mozart: Concerto No. 2 in E flat major, K. 417 & No. 4 in E flat major, K. 495, for Horn & Orchestra. Dennis Brain (horn) with Philharmonia Orchestra conducted by Walter Susskind & Halle Orchestra. 10" LP record, CLP-ML2088, \$3.85.
- Mozart: Concerto in A major, K. 622, for Clarinet & Orchestra & Maurerische Trauermusik in C minor, K. 477. F. Etienne (clarinet, in Concerto) & Hewitt Chamber Orchestra. 12" LP record, VOXLP-DLP6660, \$5.95.
- Mozart: Quartets No. 14 in G major, K. 387 & No. 16 in E flat major, K. 428. Loewenguth Quartet. 12" LP record, ALLP-ALAL26, \$4.85.
- Mozart: Serenade No. 10 in E flat major, K. 361, for Thirteen Wind Instruments. Hewitt Chamber Ensemble. 12" LP record, VOXLP-DL6020, \$5.95.
- Pergolesi: Salve Regina No. 5. Patricia Neway (soprano in Latin) & Allegro Chamber Orchestra conducted by Arnold Black. 10" LP record, ALLP-AL25, \$3.85.
- Prokofiev: Peter and the Wolf, Op. 67. London Philharmonic Orchestra conducted by Nicolai Malko with Frank Phillips (narrator). 10" LP record, LONLP-LPS151, \$4.95.
- Prokofiev: Sonatas No. 1 in F minor, Op. 80 & No. 2 in D major, Op. 94. Joseph Szigeti (violin with Joseph Levine (in No. 1) & Leonid Hambro (in No. 2). 12" LP record, CLP-ML4257, \$4.85.
- Prokofiev: Summer Day Suite, Op. 65 & Tchaikovsky: Dumka, Op. 59, Nocturne in C sharp minor, Op. 19, The Months — August (The Harvest), Op. 37, No. 8, Waltz in F sharp minor, Op. 40, No. 9, Humoresque in G major, Op. 10, No. 2. Ray Lev (piano) 12" LP record, CHLP-CHC26, \$4.85.
- Prokofiev: Romeo and Juliet — Suite No. 2. Moscow Philharmonic Orchestra conducted by Sergei Prokofiev & Buffoon (Chout) — Suite, Excerpts, Op. 21. Lamoureux Orchestra conducted by Albert Wolff. 12" LP record, VOXLP-PLP6060, \$5.95.
- Ravel: Bolero & La Valse. Orchestra of the Société des Concerts du Conservatoire, Paris, conducted by Charles Münch (Bolero) & Ernest Ansermet (La Valse). 12" LP record, LONLP-LP22, \$5.95.
- Schumann: Quartet No. 3 in A major, Op. 41, No. 3. Winterthur String Quartet. 12" LP record, CHLP-CHC38, \$4.85.
- Tchaikovsky: The Tempest, Op. 18. Bolshoi Theatre State Orchestra conducted by A. S. Melik-Pashaiev. Romeo and Juliet — Vocal Duet (Sung in Russian). I. Maslennikova (soprano) & Sergei Lemeshev (tenor) with Orchestra conducted by S. A. Samosud. 12" LP record, GRIFFON-1002, \$4.85.
- Tchaikovsky: Eugen Onegin — Excerpts. Soloists with Orchestra of USSR conducted by A. S. Melik Pashaiev. 12" LP record, PERIOD-SPLP502, \$5.95.
- Tchaikovsky: Symphony No. 5 in E minor, Op. 65. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 12" LP record, CTLP-P8053, \$4.85.
- Thomson: Louisiana Story & Five Portraits. Philadelphia Orchestra conducted by Eugene Ormandy & Virgil Thomson. 10" LP record, CLP-ML2087, \$3.85.
- Walton: Quartet in A minor & Villa-Lobos: Quartet No. 6 in E major, Hollywood String Quartet. 12" LP record CCLP-P8054, \$4.85.
- Vivaldi: Concertos No. 4 in B flat major & No. 5 in E minor for 'Cello & Strings (arr. d'Indy). Leo Rostal ('cello) & Concert Hall String Ensemble. 12" LP record, CHLP-CHC37, \$4.85.
- Weber: Concerto No. 1 in C major. Op. 11, for Piano & Orchestra. Ludwig Schmidmeier (piano) & Munich Broadcasting Orchestra conducted by Gustave Görlisch. Quintet in B flat major, Op. 34, for Clarinet & Strings. Alfred Buernker (clarinet) & String Quartet of Munich Radio. 12" LP record, VOXLP-PL6140, \$5.95.

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